

THE MENTOR

"A Wise and Faithful Guide and Friend"

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PICTURES WE LOVE TO LIVE WITH

THE SISTINE MADONNA BY RAPHAEL

MONA LISA BY DA VINCI

THE LAST SUPPER BY DA VINCI

THE SYNDICS BY REMBRANDT

THE MAGNIFICAT BY BOTTICELLI

THE IMMACULATE CONCEPTION

BY MURILLO

By JAMES HUNEKER

Author and Critic

IN each one of the arts there is a group of masterpieces that has come to be accepted by universal assent as the best and most beloved of that particular art. No need here to dilate upon the eternal beauty of the Venus of Milo, or of Beethoven's Fifth Symphony, Shakespeare's Hamlet, Milton's Paradise Lost: these supreme works are fit companions for the particular pictures herein discussed. But one thing they all have in common,—their sublime imagination and their universal appeal to the emotions of mankind. They literally strike the chords of human feeling. A child is impressed by the humanity of the Sistine Madonna without comprehending its marvelous symbol of divinity. We have seen little brown men from the Far East stand in admiration before the Mona Lisa and the Last Supper of Da Vinci. Rembrandt's Syndics at Amsterdam, while it does not attract the throngs that seek the same painter's Night Watch, has its own worshipers; and as for Botticelli, though he has been rightfully called "a painter for painters," his Magnificat in the

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Uffizi Gallery at Florence is in reality one of the most sought pictures in Italy. Murillo, too, is not only the delight of strangers, but is a bright, particular target for the admiring gaze of the Parisian working people. There's a reason for this.

THE SIMPLICITY OF GREAT ART

In spite of the common notion that a work of art to be great must be beyond the understanding of the average man and woman, the truth lies at the other extreme,—all truly great works of art are essentially simple in their message. The scholar, of course, sees profounder things in Hamlet than does the man in the street, and for the art critic there are other, perhaps superior, qualities in the Sistine Madonna than are apparent at first blush to the casual tourist; nevertheless, Raphael, as well as Rembrandt, Da Vinci (Dah-Vin'-chee), Botticelli (Bot-tee-chel'-lee), and Murillo (Mu-ril'-o), may be as keenly enjoyed by all the world for their humanity, their interpretation of life, as well as their sheer beauty of composition, line and color. The purpose of the following brief summaries is to make clear just why the Sistine Madonna, the Mona Lisa (Leë-sa) and the Last Supper, the Syndics, the Magnificat, and the Immaculate Con-



THE CHURCH OF SANTA MARIA DELLE GRAZIE, MILAN

Built by the Dominican monks about 1460. Leading from the cloisters is the former refectory or dining room, on the walls of which Leonardo painted "The Last Supper." Used as a stable by Napoleon's troops.



THE ROYAL PICTURE GALLERY, DRESDEN

Founded by Augustus I. and enlarged by his successors at great expense. The gem of its great collection is Raphael's "Sistine Madonna," which occupies a room by itself. Visitors come from all the world to view this sublime painting.

ception have become the best known pictures in the field of art. They tell an intelligible story. They tell this story with unapproachable eloquence, and in the terms of painting they tell it with unsurpassed technical skill. And that is why they are called masterpieces. But do not lose sight of the fact that their human quality counts most.

CALLED "THE GREATEST PICTURE IN THE WORLD"

In the Royal Picture Gallery at Dresden there is a large canvas which is the focus of admiration for visitors the world over. It is the Sistine Madonna by Raphael—so called from the Church of the Benedictines at Piacenza, for which order the picture was painted. This work has been called "the greatest picture in the world"—and it is not because there is no such thing as the "greatest" picture. That fact would presuppose the rich color, faultless drawing, perfect design, and sublimity of conception—an impossible combination of Titian, Michelangelo, Rembrandt, Velasquez (Va-las-kath), and, of course, Raphael. But this picture is not notable for its color, which is rather dry and hard, the texture or surface not winning the eye as does the color of Titian, for example. Raphael has produced finer flesh and fabric textures in his portraits of the Popes Leo X. and Julius II. As for sheer drawing, his Stanze (Stan-zeh) in the Vatican is superior. Rembrandt can suggest mystery better; Velasquez is a greater designer. What then has made, and still makes, this picture a mighty magnet for art lovers, students,



RAPHAEL'S STANZE DECORATION IN THE VATICAN

The Stanze, or room in the Vatican, decorated by Raphael, depicts the glory of the Church in Heaven. The cherubs carrying the gospels in the center are among the most beautiful figures Raphael ever painted. Christ and the apostles are shown in the upper tier.

critics, and the most jaded tourists? The answer is the sublimity of its conception. There are many authorities who, while they do not subscribe to the opinion that Raphael was the "perfect" artist, nevertheless admit that in him the Renaissance found its most serene, beauty-evoking painter. You are acquainted with the chief facts in his extraordinary career, and his unfailing faith. Well, the Sistine Madonna sums up the man as well as the artist, and that is why it is considered a representative composition of Raphael's.

This altar piece is eight feet high and six feet wide. The Virgin and Child are in the clouds, with Saint Sixtus on the right, Saint Barbara on the left, and two cherubs beneath. A curtain has been drawn, and the Virgin issues seemingly from the glories of Heaven. She is awe inspiring and serene; her large eyes appear to sweep the world in their wide gaze. The cherubs, evidently modeled after plump and lovely Italian peasant children, are one of the delights of the composition. They are very human



RAPHAEL, BY HIMSELF
(1483-1520)

Raphael is the world's most popular painter. In drawing, color, and composition he is unexcelled by any one artist. His wall frescos and paintings are among the most highly prized art treasures in the world.

ceremonies, astrologist and inventor,—he even planned a flying machine,—all these and more was this tremendous personality, Da Vinci. In painting, unlike his master, Verocchio (Va-rok-kee-o), Botticelli, and the great Florentines of the fifteenth century, he sought to express the transparency of atmosphere, and discarded the dry, angular manner. By the middle of the sixteenth century, the Mona Lisa, known as Lisa Gioconda (Jo-con-da), was accepted as the inimitable masterpiece of the art of portraiture, the greatest effort of a painter setting himself to compete with nature. It was said that Leonardo worked at it for four years, and that to call up the sweet and smiling expression on his sitter's face he caused her to be entertained with music and other diversions. It was not until modern times that a mysterious and romantic character was attributed to Mona Lisa, a sphinxlike

in contrast with the Divine Child above them. The two saints are well contrasted in sex, movement, and expression; they admirably supplement each other. The general effect is harmonious. The figures are vital. The artist communicates to the spectator his emotion, arouses in his audience the feeling of awe and exaltation. It is all a glimpse of another world, yet tempered by exquisite humanity. Raphael's Madonna is the personification of the Eternal Womanly.

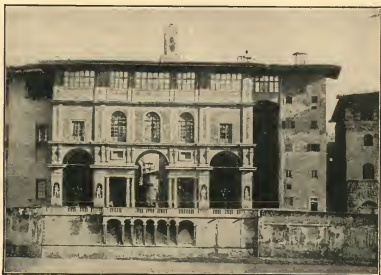
MONA LISA, A MYSTERY

Today specialization in art, literature, science, commerce, is so general that we are astounded when confronted by the spectacle of such versatile genius as that of Michelangelo or Leonardo da Vinci (Lay-o-nar-do Dah-Vin'-chee). Architect, engineer, philosopher, and poet, sculptor, and painter, designer of royal masques and magnificent



DA VINCI, BY HIMSELF
(1452-1519)

Famous not only as one of the world's greatest painters, but as sculptor, architect, musician, inventor, engineer, and natural philosopher. One of the greatest all-round geniuses that ever lived.



THE UFFIZI GALLERY, FLORENCE

One of the finest art galleries in the world. Best known for its works by Botticelli, Leonardo da Vinci, and Michelangelo, which make it the most popular, and with the Pitti Palace, to which it is joined, the largest, gallery in Europe.

gaze, a scornful irony, and a hundred other things undreamt of by Leonardo. If you wish to read the most poetic description of the Mona Lisa, it is to be found in Walter Pater's "The Renaissance"; but for the average mortal the lady will ever remain a riddle, for she is not beautiful, yet she rivets the eye; her smile is not on her lips, as everyone believes, but it lurks about her eyes. Her hands are indeed lovely, with long, tapering fingers and loosely crossed. Perhaps the strange landscape in which Leonardo has placed his figure—which you will note is pyramidal in design—increases the mysterious atmosphere of the work. The present writer first saw it in 1878, and was disappointed in the color and general preservation of the picture. The surface was blackened, and many tiny cracks were to be detected. A year before its disappearance from the Louvre he saw it for the last time, and was saddened by the marked deterioration. The tone of time was absent, and oxidation had continued its ravages. Leonardo's type of the Madonna, which he had impressed upon Mona Lisa, is akin to the favorite type of his master, Verocchio. Leonardo embellished and spiritualized it, eliminated its harshness and dryness, and endowed it with that smile which is both enigmatic and wistful.

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A SUPREME SACRED MASTERPIECE

The Last Supper, by Leonardo da Vinci, was painted on the wall of the refectory (dining hall) of the Convent Church of Santa Maria delle Grazie (Grats'-ee-eh) at Milan. Deplorable as is the condition of this composition, the chief work executed by Da Vinci during his stay at Milan, the original alone exhibits to the full extent the emotions which the master intended ever to express. The subject has been often treated before; yet he laid down a definite formula for it. Jesus has just said, "One of you shall betray me," and He bows His head as if to the blast of emotion He has evoked. It is not only a great work of art, but a profound study of character and feeling, translated at once by the expression of the faces, the gestures, and the attitudes."

A PAINTER OF LIGHT AND SHADOW

Rembrandt is all imagination, mystery, the poet of half lights, the shadowy mystic; but in the Syndics, hanging hard by the Night Watch in the Ryks (Rikes) Museum at Amsterdam, he is the painter of daylight. He actually makes shadows visible. This was his great achievement. Rembrandt plunged all nature into a bath of gold. In the course of his prolific career he essayed nearly every subject that would invite an artist's brush. His universal reach is equaled only by the originality of his vision, thanks to which he gave new life to the most commonplace subjects, and to themes that had been treated again and again by his predecessors. He preferred character to beauty, and sought to express the infinite by light rather than by line. His glory need not fear comparison with any other. Familiarity with his genius brings ever-increasing appreciation of its greatness; and one who can delight in it has studied in a good school. Rembrandt appealed not only to the rich, but to the poor. Commonplace events are transfigured by the magic of this painter into a significant moment arrested in eternity.

A TRIUMPH OF REALISM IN ART

His Syndics was painted in 1661. Its full title is "Syndics of the Guild of the Clothmakers" ("deStaalmeesters," literally stamp-masters). Four of the directors are sitting at a table covered with an oriental cloth, while a fifth appears to be rising impatiently from his seat. In the background is a servant of the guild. Notwithstanding the simplicity of the colors, the prevailing brown line of the picture, and the absence of strong light,



REMBRANDT, BY HIMSELF
(1607-1669)

The most famous of all the Dutch painters. On account of his wide range and dramatic vigor he has been called "The Shakespeare of Holland."

the master has succeeded in producing what may be termed his usual poetry of color, combined with the most lifelike fidelity. The entire tone appears to be permeated by a golden-brown medium. Art has never produced so vigorous a picture of life. One figure always fascinates; it is that of the man, Volkert Janz by name, who stoops over, his hand poised on a book. Rembrandt has seldom painted with more sensitiveness such eyes, subtle corners of the mouth, and intimate expression. This particular syndic is intellectually superior to his companions, who are solid, sensible Dutch men of business.

The great attraction of the work lies in its truthfulness: not a photographic realism, but reality presented by a master imagination. Humanity again plays the principal part: not the spiritualized humanity we see in Raphael, but the flesh and blood humanity we encounter in daily life. Not poetic as is the Night Watch, the Syndics of Rembrandt is a powerful presentation of his contemporaries, men who helped to make and rule Holland.

A PAINTER FOR PAINTERS

With Botticelli we enter into another and more exalted sphere of art. He painted Madonnas; but they are not quite so spiritual as Raphael's. He painted Venus rising from the sea, and yet she was not altogether pagan. What is his chief claim on our attention as an artist? Apart from his technical supremacy we should say that it is his strangeness. Sandro Botticelli was the originator of the Tondi, or circular pictures, of the Madonna and Child with angels, the most beautiful of which is the Magnificat in the Uffizi, Florence. Botticelli was one of the most individual painters, a creative genius, but fantastic, restless, and vehement, an artist who in his passion for expressive line often overshot the mark, and became violent rather than suggestive. The very mixed pleasure caused by his work is a kind of nervous vibration. He has been called a painter for painters, not for the world at large. Without being a colorist, he succeeds in emphasizing his vibrating line by color. Botticelli's pictures are generally distinguished by a quaint grace of form mingled with

a deep melancholy of sentiment. His most distinctive qualities as a painter lie in his unique power of conveying the sense of swift, light movement and in his genius for linear design. He was the first to understand the charm of silhouettes, the first to depict the joining of the arm and body, the roundness of the shoulders, the flexibility of the waist, the elegance of the limbs, the little shadow that marks the springing of the neck, and, above all, the curving of the hand. He understood, too, how to express the insolence of large, youthful eyes.

His color has been pronounced cold and dead; but for some critics he is the greatest master of linear design Europe ever had. This you will see when you study his *Magnificat*, with its lovely, virginal-looking Madonna, who so meekly bows her head for the coronation by her



BOTTICELLI, BY HIMSELF
(1447-1515)

Who painted in Florence many pictures of religious interest, of which "The Magnificat" is the most famous. He was poetical, and mystically imaginative.

angelic-appearing companions, as if to deprecate such glory, while she bears upon her lap the youthful King of Kings, whose expression is truly inspired. The composition, apart from its poetic, religious message, is highly decorative in design.



MURILLO
(1618-1682)

Lived most of his life at his birthplace, Seville, Spain. Murillo and Velasquez are ranked as Spain's greatest painters. His beautiful Madonnas are masterpieces.

MURILLO, A WORLD FAVORITE

Few great painters have suffered from such violent reversals of critical opinion as the Spaniard, Murillo. During the first half of the nineteenth century he was put in a precious niche apart, while Velasquez was seldom mentioned. Then his critical value began to decline, though not with the public at large. For the world he has ever remained a prime favorite. He had studied Rubens and Van Dyck at Madrid, and created a style of his own, sometimes devout and sentimental, as in his numerous pic-

PICTURES WE LOVE TO LIVE WITH

tures of the Virgin; sometimes realistic, but tempered by a certain tenderness, as in his charming girls and boys of the people. Murillo is weak and wanting in distinction as a draftsman. His much admired Virgins are commonplace; but he was a master of vapor-like color, sometimes silvery, again golden, always gentle and caressing. This color is not merely spread upon his figures, but around them; it is like a cloud from which they emerge, embellished by its glamour.

The subject of the Immaculate Conception was one which Murillo painted many times. The picture in the Louvre (Loo-vr) is best known; and, apart from the brilliance of the coloring, the Louvre Immaculate Conception has won the vote of the majority because of its simple enthusiasm, and the almost contagious ecstasy expressed by the radiant countenance of the Virgin. But it thrills rather by its dramatic intensity than by its profound religious sentiment. Raphael always gives us that precise sentiment; Murillo seldom, if ever. As usual in the Spanish school, Murillo has drawn in his Immaculate Conception his inspiration from the "Woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars."



THE LOUVRE, PARIS

This beautiful French palace, the south front of which extends along the Seine for about half a mile, is now used as a national art gallery. It contains many world famous works of art. Murillo's "Immaculate Conception," The "Venus de Milo," and the stolen "Mona Lisa" have attracted art lovers to it from all parts of the world.

SUPPLEMENTARY READING



Raphael Masterpieces in Color
Paul G. Konody

Da Vinci Masterpieces in Color
M. W. Brockwell

Rembrandt Masterpieces in Color
Joseph Israels

Botticelli Masterpieces in Color
Henry M. Binns

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THE TRANSFIGURATION, BY RAPHAEL



SISTINE MADONNA. BY RAPHAEL

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THE SISTINE MADONNA

Monograph Number One in The Mentor Reading Course



IN the throne room of the royal palace at Dresden in the year 1754 stood a great crowd of people. They talked in whispers. On the throne itself sat Augustus III, King of Poland. Suddenly there was a stir, the crowd opened, and a large painting was borne before the King. Augustus sprang up, pushed the throne aside, and cried:

"Room for the great Raphael!"

And well might even a king make room for that picture; for it was the "Sistine Madonna" of Raphael Sanzio.

Augustus bought this painting, which is considered by some critics to be the greatest in the world, from the monks of Saint Sixtus for a sum equaling about twenty thousand dollars. One hundred times that sum would not buy it now.

The "Sistine Madonna" was painted by Raphael sometime between 1508 and 1520 for the Benedictine Monks of St. Sixtus. It hung for two hundred and thirty-six years in the Church of San Sisto at Piacenza, and divine service was held before the picture every day during this time. It is now in the royal gallery at Dresden, which is visited every year by thousands of people who go to see Raphael's marvelous painting.

Correggio, great artist himself, one day stopped before this picture, and looking at it in wonder and awe, cried, "And I also, I am a painter!"

In the picture the Madonna and Child are flanked by the kneeling figures of Saint Barbara and Pope Sixtus. At the base are the two famous cherubs, and above all is a sweeping, divided curtain, drawn back at the sides. It has been said that this curtain represents the curtain of the artist's bed, through which he saw the vision from which he painted the picture.

The city of Urbino, one of the centers of art and intellect in Italy at that period, saw the birth of Raphael Sanzio on March 28, 1483. At the age of nineteen he began to make paintings. He soon sprang into popularity. He had advantages of birth, charm of appearance and disposition, receptivity, adaptability, application, and an early and easy mastery of technic. He was a favorite wherever he went. Very different was the courtier Raphael from Michelangelo and Leonardo da Vinci, those sad and lonely men of genius.

There is a story that Michelangelo, meeting Raphael and his dependents on their way to the papal court one day, said to him bitterly: "You walk like a sheriff with his posse." "And you," quickly answered Raphael, "like an executioner going to the scaffold."

Raphael died on Good Friday, April 6, 1520, at thirty-seven years of age, after an attack of fever which lasted only ten days.



MONA LISA, BY DA VINCI

Pictures We Love to Live With

MONA LISA

Monograph Number Two in The Mentor Reading Course



N these days of rush and hurry it would seem strange for a man to put all his time and efforts into doing one small thing. But for anyone to work at a little picture for four years and then leave it unfinished would be considered almost a crime. Yet that is what Leonardo da Vinci did with "Mona Lisa," one of the best known portraits in the world.

Leonardo painted the picture for Francesco del Giocondo, the husband of Mona Lisa. Francis I of France secured it soon afterward by paying a large price for it. Thus it passed to the Louvre in Paris, from which it disappeared in 1911. The picture was recovered sometime later, however.

The keynote of the "Mona Lisa" is mystery. The light is uncertain. It is plain that the artist tried, so far as possible, to give the transient expression of his sitter; it is this that gives to the face its haunting look.

The time of the picture is probably just before dawn. Mona Lisa faces toward the west. This was part of the symbolism that Da Vinci loved. The lady is young—the midday of her life is still to come, yet she faces westward. Why?

The landscape in the background is weird and would suggest that Mona Lisa is sitting on an elevation. In the distance at the left a road or walk winds across a red-earth plain and is lost among crags. A greenish blue sea stretches away beyond these crags to an unknown shore. A river flows beneath two bridges at the left into a blue-green country of wooded hills to distant mountains half hidden by veils of morning mist.

But it is the face itself which is the greatest mystery about the "Mona Lisa." The expression of the face is almost unearthly in its mysteriousness. If the right side of Mona Lisa's face is covered, her smile will disappear. It will return if the left side is covered, and the right side exposed. Her eyes are sad if the lower part of her face to the wing of her nose is covered. She will appear thoughtful if the face be covered to the lower lids, but cover the upper part of her face to include the pupils of her eyes, and she seems sound asleep.

When we first glance at the "Mona Lisa," the lady seems to be looking directly at us; but studying the eyes, we find that they look past us at something beyond. Perhaps those mysterious eyes in reality see nothing at all with their dreamy gaze.

Mona Lisa does not strike the casual observer as being beautiful. She has no eyebrows, because it was the fashion of the time for women to shave them off. But her features are regular and finely modeled, and her hands are marvelous. It is the face, however, with its haunting appeal, or perhaps mocking smile, that holds our eye in the end—that face inscrutable!

Could it be that the artist has put into Mona Lisa's face a mirror for all who gaze upon it? Do we all not interpret that smile according to our own understanding? Can we not see there, each differently, derision or love, deceit or a certain shrewd wisdom?

Considered purely as a work of art the "Mona Lisa" is a picture that strikes amazement and admiration in the mind of the beholder,—amazement that human hand could have done such a marvelous piece of work; admiration for the artist who has caught the very mystery of all women. Womankind incarnate—Mona Lisa!



THE LAST SUPPER. BY DA VINCI

Pictures We Love to Live With

THE LAST SUPPER

Monograph Number Three in The Mentor Reading Course



HIS world famous work shows Christ at His last meal with His disciples. The supper is finished. The time for farewell has come. "One of you will betray Me!" The disciples start up in consternation. And it is just at this instant that Leonardo da Vinci has portrayed them in his great picture of "The Last Supper." It is a masterstroke of genius. The disciples are in groups or clusters along the table, some standing, some still remaining seated. There are four groups of three disciples each, and each group is interlinked by some connective action with the next. Christ sits alone, looking sadly down at the table.

"The Last Supper" was painted on the wall of the refectory in the Convent of Santa Maria delle Grazie at Milan. The artist started the painting in 1494, when he was forty-two years old, and it took him about four years to complete it.

Until a few years ago this great masterpiece was gradually becoming lost to the world. The colors, which contained no oil, were flaking and scaling from the picture, and no process seemed able to stop this. But sometime ago Cavaliere Cavenaghi found it possible to secure to the wall the blistered and half-detached flakes and scales of the original work that yet remained.

There is a significant and astonishing fact about the model from whom Leonardo painted the figures of Christ and Judas. When he first began "The Last Supper" he found a young man in a church choir who was in every way a perfect model for the Christ. His life had been sweet and pure, and his face reflected the purity of his heart. Four years later the artist was searching the dives and jails of Milan for a face evil enough to be a model for Judas. In the filthiest cell of one of the prisons he came across the very man he wanted, a man whose countenance was marked and scarred with evil living. When Leonardo brought him to the church, and they stood before the unfinished painting, the man cried:

"It is I! It is I!"

Leonardo looked at him in wonder, and finally recognized the man who had posed for the Christ. Four short years had been enough to alter his looks so greatly.

Not everyone knows that Leonardo da Vinci was left handed. It can be readily seen that this was no hindrance to him in his painting.

He was born in 1452. As a boy he became famous as a clay modeler, mathematician, musician, and for his ability in drawing. Verocchi, the artist, was his first teacher. Da Vinci progressed rapidly and soon became the greatest painter of his day. His last years were spent at Castle Cloux, which King Francis I of France assigned to him. He spent most of his time in the study of geology, botany, anatomy, alchemy, and philosophy. Although the modern development of the aeroplane does not owe much to Leonardo, the artist experimented with flying machines in his spare time. He died in 1519.

Leonardo da Vinci was the first painter to make a careful study of anatomy. He sought for real atmosphere, correctness of drawing, and general breadth of treatment. He united, in the highest degree, truth and imagination.



THE SYNDICS, BY REMBRANDT

Pictures We Love to Live With

THE SYNDICS

Monograph Number Four in The Mentor Reading Course



ISFORTUNE can be borne with ease by many men to whom success is disaster. It was so with Rembrandt, the greatest artist that Holland has produced, who today ranks with the foremost masters of painting. When this famous painter of the "Syndics" and the "Night-Watch" was but a struggling young man he worked hard and led a blameless life; but when money and success poured in upon him the reaction was such that at his death only his faults were remembered, and the great works that he had done were forgotten. To-day, fortunately, we can judge the man by his art, and not by a few alleged weaknesses of character.

Rembrandt Hermanzoon van Rijn born at Leyden, near Amsterdam, in 1607. His famous "Lesson in Anatomy" was painted when he was only twenty-six years old. From then on fortune smiled upon the young artist. He married Saskia van Ulenburg, the wealthy cousin of his best friend. With her he seems to have been deeply in love. But when she died (1642) the romance of his life came to an end.

His life after this is clouded in obscurity. He lost his place in popular esteem. He married again about 1654. On Tuesday, October 8, 1669, he died, reviled by those who were too blind to see the true greatness of his peculiar but everlasting genius.

Rembrandt painted "De Staal-meesters" ("The Syndics"), in 1661. It is a dignified and realistic portrait. Each face is a triumph in the revelation of character. Each figure stands out. Each man lives and breathes. "They are almost vulgarly healthy," says one critic. And "It" (the picture of the "Syndics") "fairly smells of beef and beer," asserts Timothy Cole.

Truth of characterization is the great thing about Rembrandt. He studied not only the face of a subject, but he sought to find what lay behind that face. And not only did he study his sitters, but he examined himself. The many portraits that he painted of himself were not done out of mere vanity, but to enable him to study expression and character from within.

His peculiar method of throwing spots of light here and there was a disadvantage to his group pictures. He never distributed his light equally. He emphasized certain features by it. Full illumination would be thrown on a nose or chin, while one side of the face would be left wholly dark. This method was very successful in a single figure or portrait.

In thought and feeling lies Rembrandt's greatness. There he stands by himself in Dutch art, and high among the great masters.



THE MAGNIFICAT, BY BOTTICELLI

Pictures We Love to Live With

THE MAGNIFICAT

Monograph Number Five in The Mentor Reading Course



REAMER, poet, mystic, visionary—such was the painter of the “Magnificat,” Alessandro di Mariano dei Filipepi, usually known as Sandro Botticelli.

The “Magnificat” gets its name from the text written in the open choir book. This is the most popular and most often copied work of Botticelli. It is in the Uffizi Gallery at Florence, Italy. This round picture of the Madonna with the singing angels was painted sometime between 1480 and 1485.

Botticelli was born in Florence in 1447. He was the son of a poor tanner. He was put in charge of his elder brother, Giovanni, who had the nick-name *Botticello*, which means “Little Barrel,” and from which Sandro got his name, Botticelli. Showing great promise in painting, the boy was apprenticed to Fra Filippo Lippi, one of the famous artists of the time.

Botticelli progressed rapidly as a painter. His work shows most strongly the varied influences of the Renaissance—the renewed study of classics, naturalism, and the revived pagan delight in bodily form and movement.

He possessed a strong vein of poetical fantasy and mystical imagination; but he combined with this a strong sense of humor and a love of rough, practical jokes. His studio is said to have been the gathering place not only for students and admirers of his art, but also for idlers and jolly companions. He died in May, 1510.

Botticelli had all the passionate longing of the late Middle Ages for the new day that was to break over the world with the Renaissance. A great critic caught the true spirit of Botticelli when he said: “There is a strain of sadness in all his pictures; they have the note of infinite but ineffectual desire. So, when we understand this, we forget the homeliness of many of his faces, and find in them a spiritual significance which, we learn to feel, is a touching and beautiful expression of the artist’s own mind, of his particular way of looking at the world of his own time.

“He looked at it as a poet, moved alike by the love of beauty and by the beauty of love; and out of the world’s realities he fashioned himself dreams, and these he pictured. So his pictures are not records of fact, but visions, the beauty of which is spiritual rather than material; He tried, as it were, to paint not only the flower, but also its fragrance. and it was the fragrance that to him seemed the more precious quality.”



IMMACULATE CONCEPTION. BY MURILLO

Pictures We Love to Live With

THE IMMACULATE CONCEPTION

Monograph Number Six in The Mentor Reading Course



N the southwestern part of Spain, in the midst of the fertile plains of Andalusia, lies the quaint city of Seville, the city of the Moors, the city of Carmen, the home of the famous musical "Barber." It was here Murillo was born.

When he was eleven years old Murillo was left an orphan. A surgeon who was the second husband of his aunt became his guardian. Shortly afterward he was apprenticed to another uncle who was an artist, and there he applied himself so well that he secured a good training for his lifework. When this uncle moved to Cadiz some years later Murillo had a severe struggle for a living. As conditions did not improve, the wonderful accounts of an artist friend made him decide to undertake a journey to Madrid, for the purpose of studying the royal art treasures. He made himself known to Velasquez, his fellow townsman, at that time high in the king's favor. By him he was hospitably received, and for three years he studied paintings in the collections of the king. But he wanted to go back to Seville.

When he returned home he found that the Franciscan monks wanted their cloister decorated. It was a large amount of work, and they had but a small amount of money. But to Murillo it seemed an opportunity. When it was completed the praise with which his work was greeted showed him that his reputation was made. From this time on he did not lack work from churches and convents. He married a lady of noble birth, and it is most probable that from this time on it is her face we see in Murillo's pictures, whether of the Madonna or of the saints. Murillo was overjoyed at the arrival of the first of his two sons. He never tired painting the baby face, now as the Christ Child, now as Saint John, or as in the "Immaculate Conception," the little cherub. He died at the age of 64, after a quiet, happy, uneventful life.

The scattering of Murillo's work through Europe is largely due to the thievery of Marshal Soult, one of Napoleon's Generals. He robbed the nobility of the southern part of Spain of such art treasures as they were unable to conceal. The thoroughness with which he carried out his scheme is admirable. Spies, disguised as travelers and equipped with a list of the important pictures in the country, were sent ahead. They were thus able to see many pictures before the news of Soult's approach made their owners conceal them. Then the Marshal would appear, and very clearly state what he wanted, accompanying his demand with hints as to what would happen if he didn't get it. The hasty retreat of the French from Seville made them leave behind several hundred pictures which had thus been gathered for forwarding to France.

"The Immaculate Conception," in the Louvre at Paris, and some of the other Spanish pictures, now there, were formerly in the possession of this General. At the sale of his collection in 1852 the "Immaculate Conception" was sold to the French government for more than \$117,000, which at that time was a higher price than had ever before been given for a picture.

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